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ABSTRACT

A practicum assignment designed for master's-level teacher trainees in the field of English as a second language is presented with a sampling of the results. The assignment was to design a communicative syllabus to cover three 50-minute periods and focus on three of these areas: language arts, language for a purpose, personal second language use, theater arts, and language beyond the classroom. The three areas chosen were to be interrelated but independent in the lessons designed by the trainees. Each class period was to be outlined, with the purposes and goals listed. Five trainee-designed units are included, with notes on their approaches to particular problems or needs. (MSE)

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PREPARING ESL TEACHERS FOR A COMMUNICATIVE CURRICULUM -
AMERICAN STYLE

PEARL GOODMAN¹

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Fortunately, I was long ago converted to the Hegelian dialectic. How else could I have survived the last 12 years as a practicum supervisor for ESL teachers! After all, the practicum is the place where one must deal with day-to-day teaching techniques, no matter what theoretical storms swirl about. Since the truth or falsehood of any current theory is not always immediately apparent, and since it is pernicious to permit oneself to be buffeted about by the ebb and flow of theoretical brandishments, the task at hand is to take the long view. Hence, I feel that my belief in Hegel's concept of the contradictions of opposites (thesis and antithesis) and their continual resolution (synthesis) has kept me from some of the worst pedagogical follies and pitfalls.

My approach has been, rightly or wrongly, one of incorporation, and over the last 12 years this has resulted in considerable mental and emotional gymnastics. Having barely incorporated the generative revolution in linguistics and the cognitive revolution in psychology, the sociolinguistic revolution was upon us with its communicative competence imperatives: culture, paralinguistics, social functions, semantico-grammatical notions, discourse, etc. It was soon apparent that my single lesson approach to training teachers could incorporate only so many of these elements, but not all. To achieve a synthesis of everything it was necessary to think in terms of larger segments of teaching-units, syllabuses, curricula.

The British have, of course, been approaching the problem on a syllabus/curriculum (often using the two words interchangeably) level for some time now. In fact, in the summers of 1980 and 1981 while working with a group of visiting African English teachers, my then colleague, Rebecca Finney, and I tried to apply the Breen and Candlin communicative curriculum model (1981). We were able to achieve a workable demonstration of the model over a six-week period, but we could not come up with what might be considered a useful assignment in syllabus design for the African teachers. In the course of that six-week period in the summer of 1981, Professor Sandra Savignon came to speak to the African teachers on the subject of communicative competence and communication activities. I do not recall any specific point that stood out from the others on that occasion, but six months later, when I was once again grappling with the problem of creating a good practical assignment that would come to grips with all the elements in a communicative syllabus/curriculum, I decided to discuss the Breen and Candlin model with her. I explained that this model was proving too contingent on circumstances and too ad hoc in implementation to constitute a coherent and manageable assignment for a practicum.

I could hardly have come to a better place to discuss these concerns. The communicative curriculum was precisely Professor Savignon's concern, and in fact she had a book in manuscript dealing with that very subject. When I read Chapter 5 "Shaping the Curriculum" of the now published *Communicative Competence: Theory and Classroom Practice*, I knew my quest was ended. Here was a way to achieve the kind of synthesis I believed in and a way to incorporate all that had proved valuable. The components of the curriculum were firm but movable and the proportions of the components were left flexible according to the needs of the class and talents of the teacher. Most important, however, was the fact that the components were of a kind that could be adapted to language learners at all levels and could be used to create a multidimensional syllabus. With Professor Savignon's permission, Chapter 5 of her unpublished book became the basis for a culminating assignment for the teachers in the practicum.

The assignment which grew out of this exchange has been very successful. Not only have results often been surprisingly inventive and fruitful, but student teachers have offered that they found the assignment extremely worthwhile. This is the third semester I have given the assignment, and it is fair to say it has been field-tested and happily integrated into my course.

The assignment and some of its results follow, but first a few words about the conditions which prevail at the University of Illinois at Urbana-Champaign in the Division of English as a Second Language and in the course I teach.

Initially the practicum was set up to provide a micro-teaching experience for our MA candidates in Teaching of English as a Second Language. Selected writing and teaching assignments in grammar and pronunciation were made after appropriate demonstrations in a class of 12 to 15 beginning level (not 0 level) English language learners organized into a Special English Program (SEP) for this purpose each semester. However, the teaching assignments are no longer limited to micro-teaching. The student teachers actually conduct the class using two textbooks, one grammar-based and one function-based. They also write some of their teaching materials for dictation, listening, grammar, and pronunciation. In addition, they write the course tests. Aside from teaching and participating in interaction activities with the SEP classes, they observe the class being taught in 15 different demonstration lessons, ranging from reading and writing to communication activities. They also attend a two-hour a week seminar consisting of lectures and workshops.

I have summarized all this activity to impress on the reader that by the time the student teachers receive this culminating syllabus/curriculum assignment they have acquired considerable discipline and have been exposed to a wide variety of techniques. Thus they have acquired many resources to bring to bear on the assignment and are also in a position to exercise their own creativity. In short, they have been prepared on a continuing basis with real people whom they have come to know. Their syllabus units are based on real-world knowledge as well as their imagination, which makes them all the more valuable and interesting.

Before looking at examples of proposals made by some of the student teachers, I would like to present a copy of the assignment exactly as given, followed by some explanatory notes.²

²This assignment was developed with the cooperation of Lu Doyle, my practicum colleague at the time and Katherine Varchetto, who was then a student.

ASSIGNMENT: Design a unit of communicative syllabus/curriculum for the SEP class.

1. Your unit will cover three 50-minute periods.
2. Each 50-minute period will have a different component as the dominant focus. The five components proposed as essential to a communicative curriculum are:
 - a. Language Arts
 - b. Language for a Purpose
 - c. My Language is Me: Personal L2 Use
 - d. You Be, I'll Be: Theater Arts
 - e. Beyond the Classroom
3. The three components chosen for the three periods should be interrelated, and yet independent. *Interrelated* in the sense that the first should help prepare the students for what they will do in the second, and the second for the third. *Independent* in that you could potentially move from one into different directions. In other words, a period should not ONLY be seen as "prep work" for the next period.
4. Each 50-minute class period should be outlined and the purpose and goals listed.

SAMPLE UNIT OF A COMMUNICATIVE CURRICULUM

- I. Component: Language Arts
 - A. Lesson plan
 1. Listen to descriptions read by the teacher and guess the place. (Ask for repetition before writing down answer, if necessary.)
 2. "Twenty Questions" (three stages) about:
 - a. Commonplace objects that were concealed
 - b. Unusual objects that were shown by the teacher
 - c. Cultural objects from SEP students' countries, shown by SEP students
 - B. Purpose: to provide students with an instrument for negotiation of meaning
 1. To make guesses about unfamiliar objects
 2. To seek further information by requesting confirmation of your guesses
 3. To make decisions about what further information is needed
 4. To increase tolerance of ambiguity
- II. Component: Beyond the Classroom (A visit to the World Heritage Museum of the University of Illinois.)
 - A. Lesson plan
 1. A guided tour
 - a. Listen and make guesses

- b. Ask questions of the guide and each other (SEP students and teachers)
 - c. Homework: name some likes and dislikes (writing)
- B. Purpose: to expose the students to a community facility
 - 1. To interpret what s/he is seeing and hearing by making guesses
 - 2. To express oneself in a "real-life" L2 situation by asking questions
 - 3. To negotiate meaning with a native L2 speaker outside of the classroom by requesting further confirmation
- III. Component: My Language is Me: Personal L2 Use Expressing likes and dislikes)
 - A. Lesson plan
 - 1. Recall of experience (What did you see?)
 - 2. Vocabulary
 - 3. Likes and dislikes (oral discussion)
 - 4. Example of a completed letter to the museum director
 - 5. Letter with appropriate blanks for students to fill in with opinions and comments
 - B. Purpose: to let students express their own feelings and opinions
 - 1. To express and interpret what was seen to with other students
 - 2. To establish a common lexis to refer to a shared experience
 - 3. To express and interpret personal preferences and opinions orally to each other
 - 4. To express interest and feelings of appreciation in writing in the appropriate register
 - 5. To express personal opinions in writing in the appropriate register

Note that the assignment requests that the three components be related, but independent. This was done to encourage a new way of looking at the component parts of a unit and their relationship to each other. For example, a conventional approach to a field trip would prepare the students by describing the place the students were going to visit and by exposing the students to the vocabulary they might need. This would probably be done with the aid of pictures and brochures. In order to forestall the obvious, the sample unit deliberately reverses the order of dealing with vocabulary and postpones it to after the field trip. Instead, the students are prepared for their visit to a museum by a series of guessing games about known and unknown objects. The guessing games could stand as an independent activity. A unit that began with vocabulary would require and be tied to a followup activity. I felt each component should be thought of as having both intrinsic merit as well as a relationship to another component.

Note also that the sample unit puts a very heavy emphasis on the purpose of each component. This was done to compel the student teachers to consider in some depth why they were going to do something, regardless of the nature of the activity (e.g., a game, a role play, or simulation). ESL teachers usually know why they teach grammar or pronunciation and they usually have some rationale for activities that follow lessons of that kind. However, in the case of communicative activities that are not pegged to conventional goals, I believe teachers need guidance in considering other kinds of goals and how they might accomplish them.

THE UNITS

The following is a unit plan which comes to grips with the goals of expression and interpretation in an extremely interesting way.

Do You Hear What I Hear? --Angela Moore

I. Component: Language Arts/Use--What does that sound mean?

A. Lesson plan

1. Listen to "sound effects" from various sources. (Horns, laughter, water, animals, etc.)
 - a. What is the sound?
 - b. Where might you hear it?
 - c. What does it make you think of? feel? (Briefly describe a place, scene, feeling--one word or phrase.)
2. Listen to tape of "conversations" either gibberish or muffled words so that only *intonation* and *stress* will clue meaning.
 - a. What do you think is being said?
 - b. Are the speakers angry? happy? etc. (vocabulary of emotions)
 - c. How do you know?
3. Discuss the effects of *sounds* (paralinguistics) on what you understand. (Teacher asks questions which lead students to *discover* influence of sound on meaning/understanding.)

B. Purpose: to provide students with awareness of paralinguistic cues to meaning and means of expressing (describing) images and feelings associated with sounds. (Vocabulary, phrases such as "I picture," "I imagine," "I feel," "It reminds me of...")

1. To make guesses about the nature of sounds.
2. To make further inferences about those sounds.
3. To make guesses about the meaning of utterances based on stress and intonation.
4. To express emotions, thoughts, images (describing).

II. Component: Beyond the Classroom (a symphony concert at local performing arts center, or on videotape, PBS, or record)

A. Lesson plan

1. Give students handout of instruments (pictures and names--classification).
2. Attend a concert.
 - a. Listen for conductor's introductions.
 - b. Listen for different sounds produced by instruments, rhythm and melody.
 - c. Think of possible "interpretations" (images).
 - d. Homework: write some thoughts--likes, dislikes, favorite part (movement), instrument. (Vocabulary: superlatives, phrases such as "I liked," "I didn't like," "my favorite...").
- B. Purpose: to expose students to a real community asset; further appreciation of Western arts.
 1. To listen to another English speaker (conductor) if in English-speaking community.
 2. To experience another stimulus for L2 use.
 3. To express likes and dislikes on paper.
- III. Component: My Language is Me--Personal L2 Use (expressing feelings, interpretations; describing images)
 - A. Lesson plan
 1. Recall of experience: What did you hear?
 2. Vocabulary: Listen to record or tape "Modern Symphony Orchestra" (a Golden Book record) describing instruments of orchestra: their sounds, classifications, etc.
 3. Oral discussion: images, thoughts, associated with sounds produced by various instruments on tape.
 4. Example of composition describing imaginary scene (use overhead projector or handout) associated with music.
 5. Students write a one paragraph composition *as a class* with teacher guidance on board or OHP describing a picture or painting (possibly a landscape or seascape).
 6. Homework: Students write a paragraph describing images associated with a favorite song or one from the concert they attended.
 - B. Purpose: to allow students to express ideas, images; describing; use of analogy, simile, metaphor. Using sound to interpret meaning.
 1. To interpret sounds and express interpretations.
 2. To encourage the use of imagination.
 3. To encourage use of sounds to interpret meaning.
 4. To describe mental pictures and emotions in writing.

The next unit was created by a Japanese student teacher and it makes use of a variation of the culture assimilator technique developed at the University of Illinois by Professor Harry Triandis, Department of Psychology, and materials developed specifically for Japanese-English learners by one of his graduate students. The technique offers a whole reservoir of opportunities for language teachers in both L1 and L2 environments. It is highly exportable to any country and applicable to every language. I am pleased that this assignment elicited an adaptation of it.

A Critical Incident --Yukiko Abe

For the purpose of this lesson plan, I would like to use a "critical incident" approach. This approach was originally used for second language learners and immigrants to understand the target culture and to be well-prepared for adapting themselves to it. Various critical incidents are presented, and the students are to solve the problems of why these conflicting results have happened. These are to enable the students to develop deeper insights about the customs and the culture of the target country.

Example: Yukiko goes to a restaurant with her host family. When the soup is served, she drinks it with a loud noise. The host family seems upset about her behavior.

Question: Why do you think the host family seems upset?

1. Component: Theater Arts

A. Lesson plan

1. Two or three teachers act out a critical incident between an American and a foreigner. The students are to watch and interpret the story.
2. Question and discussion: The teacher asks the following questions, focusing on an American's way of thinking and having the students guess it.
 - a. What is the problem?
 - b. How do the students know the problem? (by linguistic cues or by paralinguistic cues?)
 - c. Why does it happen?
3. Have the students read another incident and discuss it in the same way mentioned above.
4. Have the students form pairs; give each pair a different critical situation and have the students act it out. In this case, one of the members of the pair has to play the role of an American and to guess what an American would do in the given situation. The other has to play the role of a foreigner.

B. Purpose: to develop insights into American culture.

1. To develop the students' skills of using paralinguistic cues.

2. To have the students become aware of the difference between American culture and their own culture and to understand American culture better.
3. To have the students make guesses about the characteristics of Americans.
4. To encourage the students' interaction and to increase their motivation.

II. Component: Beyond the Classroom

A. Lesson plan

1. Go to a movie theater together and see a movie which describes some interesting aspects of American life. (Example: *Kramer vs. Kramer*).
 - a. Watch, listen, and interpret the story by making guesses.
 - b. Homework: Write a short summary based on the following questions:
 - i. Is Mr. Kramer a successful businessman?
 - ii. Is Mrs. Kramer happy being at home all the time?
 - iii. Does Mrs. Kramer leave home with her child?
 - iv. What does Mr. Kramer do after Mrs. Kramer has left home?
 - v. Why do Mr. and Mrs. Kramer fight in court?
 - vi. Which of them wins in court?
 - vii. Where does the child stay after the court decision has been made?

B. Purpose: To expose the students to a part of the target culture.

1. To develop active listening skill by using whichever clues are available to the students.
2. To develop deeper insights about the target culture.

III. Component: My Language is Me

A. Lesson plan

1. Recall the story by presenting the summaries to each other and by collecting information.
2. Extract some points of American culture which the students think differ from their own culture. In this process, the teacher should guide the students toward the specific point. (In this case, ideas about marriage.)
3. Have the students discuss their ideas about marriage in America. Like or dislike? How are they different from those of their own culture? (Small group discussion--larger group discussion.)
4. Have the students complete the following passages by filling in the blanks.

Passage 1: If I were Mrs. Kramer, I would _____ home. I think that personal desire is _____ important than family. So Mrs. Kramer _____ selfish.

Passage 2: I think that Mr. and Mrs. Kramer _____ divorce
 because they _____.
 A child _____ be happy if s/he has only one
 parent.

Note: The students are encouraged to extend the passages.

- B. Purpose: To let the students express their own feelings and opinions, and share information about different cultures.
1. To express and interpret what they have seen.
 2. To express personal preference and opinions.
 3. To encourage understanding and appreciation toward other cultures and people.

Since the following unit was actually taught in the SEP class, I have provided reference either to the teaching materials used or samples of the teaching materials themselves. The project was carried out quite successfully in all its phases. I especially liked the idea of preparing ESL students for a visit to an American nursery school, where they would be watching the children from a one-way observation booth, by having them sequence, interpret, and complete picture stories. Picture composition is widely used, but its purpose here had a very original twist.

What's the Story? --Brad Reed

1. Component: Language Arts

- A. Lesson plan (Objective--create a description of an event based on clues from which a number of conclusions may be drawn.)
1. Single picture description/sequence (Heaton 1966).
 - a. Present tense description of pictures uncovered one at a time.
 - b. Link the four pictures together to form a coherent story line.
 - c. Change the story to past tense.
 2. Sequence ordering (Markstein and Grunbaum 1981).
 - a. Students discuss sequence possibilities (no teacher input).
 - b. Individual students give order and story.
 - c. When nominal consensus is reached, a group story is created.
 - d. Assignment: Create a "fifth picture" for the story by making up a possible ending to the group story.
- B. Purpose:
1. To interpret ambiguous information.
 2. To practice in changing present to past tense.
 3. To relate an event to others.

II. Component: Beyond the Classroom

- A. Lesson plan (Objective: Visit the Child Care and Development Center.)
1. Observe the children and answer questions provided as a guide.
 2. Ask questions of other SEP students and the teachers.
 3. Draw conclusions as to what was seen.
- B. Purpose: Expose students to a real-life situation, the type of which should elicit an opinion, with a minimal amount of explanation as to what will be seen. Provide students with an opportunity to see an ongoing University project.
1. To interpret ambiguous information.
 2. To formulate ideas and opinions.
 3. To prepare to describe the experience and express an opinion on it.

III. Component: Language for a Purpose

- A. Lesson plan (Objective: Recall the experience and relate it to another who is soliciting information.)
1. Review of questions and vocabulary.
 2. Students formulate questions based on provided answers.
 3. Students interview each other using the questions obtained in #2.
 4. Homework: Students write a summary of interview in paragraph form.
- B. Purpose: Use of language both to solicit and to give information concerning a past event.
1. Practice in question creation based on specific objectives.
 2. Communication between knower and questioner.
 3. Description of past event and expression of opinion.
 4. Summary of event as described by an other.

Questions for observation of the child development lab

You will observe three groups of children today. For each group, answer the questions below. Your answers will help you in our discussion of what was seen.

1. How many children are in the room?
2. How old do you think they are? Are they all the same age?
3. Are most of them boys or girls?
4. What are the children doing?
5. Are they all doing the same thing?
6. Are the children working independently, or in groups?
7. What kinds of materials are the children using in their activities (for example, are they using certain toys, or some everyday items like pencils, paper, scissors, etc.)?

8. Is there an adult in the room with the children? What does the adult seem to be doing? Is s/he just watching the children or is s/he guiding the activity?

9. Do you think the children are enjoying themselves?

10. Why do you think they are doing what they are doing?

IMPORTANT: Remember to bring these questions and your answers to class on Tuesday so we can talk about what we did today.

Questions and Answers

Read the answers written below and then make up a question that would suit the answer. For example, if the answer is "It's two o'clock," the question might be "What time is it?"

1. Q:

A: I went to the Child Development Lab last Tuesday.

2. Q:

A: Two o'clock in the afternoon.

3. Q:

A: I saw two groups of children there.

4. Q:

A: I think the children were about four or five years old.

5. Q:

A: They were listening to a story in a dark room.

6. Q:

A: They were playing different games.

7. Q:

A: Some of them were building things. Some of them were playing house, and others were playing games on a table.

8. Q:

A: Yes. There were adults in both rooms with the children.

9. Q:

A: Yes. I think the children were happy.

10. Q:

A: Yes, I would because I think it is a good school. The children were happy and they were learning useful things.

When you have written the questions, find someone and ask them your questions. Be sure to write down the answers they give you because we will use them in a little while.

Increasingly television is becoming a way to achieve a "Beyond the Classroom" experience for language students. Wherever TV equipment is available, it is possible to build on its "global village" character. Therefore, I decided to include a lively unit using the medium.

A TV Guide to Commercials --Laura Koertge

I. Component: Beyond the Classroom (students watch TV commercials)

A. Lesson plan

1. Students bring in descriptions of two TV commercials they have seen. One commercial they liked; one they didn't.
 - a. Descriptions are guided by a handout asking:
 - i. What is the name of the product?
 - ii. Is there a song? What is it like?
 - iii. Who are the people in the commercial?
 - iv. What are they saying?
 - v. Why is the commercial good/bad?
 - b. Students fill out the handouts as they view the commercials.
2. Students and teacher tally in class the "good" commercials and the "bad" commercials.
3. Students discuss "good" and "bad" points about American commercials.
4. Students view a videotape of an American commercial and discuss:
 - a. What is happening in the commercial?
 - b. Are commercials like this in your country?
 - c. Would you buy this product?
 - d. Do commercials change your mind about a product?
 - e. What are some words you often hear in commercials?
 - f. What are some words to describe American commercials?

B. Purpose: To expose the student to American media.

1. To provide a listening exercise.
2. To interpret and express the content of commercials seen.
3. To clarify attitudes toward American commercials.
4. To express opinions in writing and speaking.
5. To establish common vocabulary to refer to a shared experience.

II. Component: My Language is Me (students give own advertisement)

A. Lesson plan

1. Teacher gives demo advertisement (perhaps the day before).
 - a. The teacher's own personality (not "advertising techniques" per se) is dominant in the presentation.
 - b. Students use the demo as a model.
2. Students give prepared, 5-minute advertisements for an item from their culture.

B. Purpose: To allow students to creatively explain something from their own cultures.

1. To negotiate meaning with other students by explaining their "product."

2. To express an interesting part of one's culture.
3. To use a certain context to describe something.

III. Component: You'll Be/I'll Be (group commercials for videotape)

A. Lesson plan

1. Students are divided into groups of 3-4.
2. Each group receives an object to advertise.
 - a. The object is "brand-less" and may be related to American culture.
 - b. i. Ideas: a can of soda, make-up, frozen pizza, shampoo, etc.
 - ii. Students name the product.
3. Each group presents an advertisement, which is videotaped for later viewing.

B. Purpose: To allow students to work as a team towards a goal of a product.

1. To elicit creative ideas for the presentation of and the uses of various products.
2. To elicit attitudes towards various products and perceptions of TV commercials.
3. To encourage natural dialog as students work in groups.
4. To encourage speech in a certain register and context.

A unit on language teaching through the arts completes the picture. There is nothing new about teaching songs in a language class, but the author of this unit, who is a professional singer, has some especially pertinent things to say about which songs are best to teach and what it is that songs can accomplish in terms of bonding and connectedness. She also provides a procedure for teaching a song, which is all too often left up to the individual teacher with very disappointing results.

Sing Out! --Kristin Lems

I. Component: Language Arts/(Musical) Theatre Arts

A. Lesson plan

1. Listen to a tape of Peter, Paul and Mary singing "Blowing in the Wind" after short introduction of artists, song title, and author.
2. Pass out handout with song lyrics; teach unknown vocabulary on board; have students explain/interpret song line by line, allowing and encouraging several interpretations (song is simple but rich in meanings).
3. Teacher plays song on guitar while students follow handout.
4. Students mark stress timing as teacher sings with exaggerated stress markers.

5. Students sing along on chorus, while teacher sings verses solo.
6. Students sing verses and chorus, at slower tempo, with teacher.
7. Teacher works on discrete point pronunciation difficulties, goes over problem lines separately from whole song, "drills" the line a couple of times.
8. Students, finally, sing whole song at tempo, with teacher dropping out and allowing them to sing solo when sufficient confidence is attained.

B. Purposes

1. To teach students a well-known artifact of recent American culture.
2. To promote discussion of universal questions of justice and human rights (and show that Americans, too, think about these things!).
3. To give a participatory preliminary lesson in locating stress and ear training practice.
4. To build classroom spirit.

II. Component: Beyond the Classroom

A. Lesson plan

1. Either bring in a folksinger or bring classes to a coffeehouse where folksingers are performing.
2. After performance, have singer chat with them, answering any questions they have (if this is a coffeehouse, plan ahead so that singer has set aside time to chat afterwards).

B. Purpose

1. To introduce students to an area musician, and the format of a live folk performance.
2. To encourage self-expression by having a dialog with an American artist.
3. To train and tune their ears to spoken English.
4. To give further examples of American music (folk music was chosen because it is portable, accessible, not expensive, and has a heavy focus on language, rather than music).

III. Component: My Language is Me

A. Lesson plan

1. Students discuss their experience listening and talking to the folksinger (recall of experience, vocabulary words, personal preferences).
2. Students present a song in their native language, prepared in advance as homework, on cassette tape, record, or live, and give a brief summary of it.

3. Other students ask questions about the song, the singer, the topic, etc.
4. Each student explains why she likes the song she chose.
5. At the end, students sing "Blowing in the Wind" together again for reinforcement.

B. Purpose

1. To build communicative competence in expressing one's feelings, opinions, and preferences.
2. To expose class to cross-cultural music, and to the feelings of other class members.
3. To bring an important part of students' life in their native country into the L2 classroom, therefore bringing more of the person's personality into the developing "L2 ego."
4. To move toward memorization of "Blowing in the Wind," so it can be shared with others in their culture upon returning, and be used to build sense of connectedness to American culture (also, perhaps, to encourage children to learn L2, and have something to offer their own children).

Remarks: This lesson plan presupposes friendly contacts between the teacher and some local singers. I started this three-week series with the most structurally-oriented, rather than the least, because I feel that lays the foundation for the other two weeks better than the other way around. This way, after they have actually sung an American song together, they can feel a sense of self-interest in hearing the folksinger in concert, since they have performed a song of their own (so much the better if the folksinger is willing to sing "Blowing in the Wind" in concert). I know that in a sense the first lesson is the "hardest," but it is also a group activity rather than an individual one, and the most participatory for the whole class. Also, it should be noted that the third lesson would be unlikely to be completed in one classroom hour; it should probably be stretched out into two, or even three, class sessions.

I have tried to present a cross section of the results of the communicative syllabus/curriculum assignment thus far. The variety and creativity of the responses is indicative of the liberating effect of the assignment. The extent to which the student teachers explored their own interests and exploited their own talents is a measure of the need to design assignments that not only invite them to do so but also provide them with a framework that will guide them to do so intelligently and coherently.

Our British brothers have pointed us in an important direction, but because they work in a cultural (and traditional) context different from ours, their teaching precepts do not always fit our style and milieu. Obviously we need some indigenous guidelines to function at our best. Toward that end, Professor Savignon's model provides a set of parameters that both student teachers and I feel comfortable with and, in our attempts to realize communicative goals, helps us on our way.

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